A DESCRIPTIVE CATALOGUE
OF
TAMIL PALM-LEAF MANUSCRIPTS

SAMPLE ENTRIES

DC0476
R041E05
D.C.
476

INSTITUTE OF ASIAN STUDIES

DEPARTMENT OF MANUSCRIPTOLOGY
INSTITUTE OF ASIAN STUDIES
THIRUVANMIYUR, MADRAS-600 041, INDIA.
PHONE : 416728, 419866

A DESCRIPTIVE CATALOGUE
OF
TAMIL PALM-LEAF MANUSCRIPTS

SAMPLE ENTRIES

DEPARTMENT OF MANUSCRIPTOLOGY
INSTITUTE OF ASIAN STUDIES
THIRUVANMIYUR, MADRAS-600 041, INDIA.
PHONE : 416728, 419866

INTRODUCTION

The present project of the Department of Manuscriptology of this Institute A DESCRIPTIVE CATALOGUE OF THE PALM-LEAF MANUSCRIPTS IN TAMIL, proposed to be brought out in print in about 20 volumes, constitutes the first of the three stages of research in palm-leaf manuscripts in Tamil being executed by this Institute. During the second stage, which may run concurrently with the first, intensive training courses will be conducted in the Institute in preservation, documentation, reading and editing of Tamil palm-leaf manuscripts. The third stage consists in undertaking in-depth research in textual problems of these manuscripts, comparative criticism of the different readings of a particular text and preparation of an authentic history of the manuscripts.

During the first stage we concentrate not only on preparing a Descriptive Catalogue; it goes simultaneously with collection, preservation and documentation of manuscripts and publishing them one after another. Such a step is not only a necessary complement to the former but will by freeing these manuscripts from the uncertainties of man and nature, bring them to bear on the cultural and literary studies of the Tamils. During the previous year three ballads have been retrieved from decaying palm-leaves and rehabilitated in print with critical introductions and notes. This year two more ballads and a classical text on the art of drumming with exhaustive commentary and notes are being printed from palm-leaves. That all these six works, as also those that are intended to be brought out in future, are accompanied by translations in English verse would facilitate their access to the non-Tamil readers and to their comparative studies with similar works in other languages, national and international.

Scope and object of the Project

A Descriptive Catalogue of Palm-leaf Manuscripts in Tamil is an immediate and compulsive need. The Tamil language is one of the classical tongues of the world with a very rich legacy of works in almost all the branches of ancient scholarship and creativity. The earliest of these works date back to the pre-Christian times. The intuited knowledge and the ratiocinative powers of the Tamils and their accumulated experience of men and matters around had been transmitted through generations by word of mouth. In course of time with the introduction of the writing system and the adoption of syllabary, these riches of oral tradition came down to graphic representation, chiefly on palm-leaves.

These palm-leaf manuscripts by their very nature proved incapable of withstanding the ravages of nature and the indifference, failures and negligence on the part of man. Furthermore, even the best of care and attention, given the relative technological unsophistication of the times and the climatic conditions of this part of the world, could not keep them in condition beyond three or four hundred years. Naturally many of these manuscripts did suffer decay and death, and the remaining ones, preserved as they were by men of taste and material means, attained a new lease of life with their having been copied in fresh palm-leaves. There arose several professional scribes who were employed for copying the existing manuscripts as well as for writing down newer products. Such attempts, owing to various factors, both intrinsic and external, resulted in different readings of a particular text and more seriously, in the interpolations of the original text.

With the advent of printing, attempts were made to bring out in print some of these manuscripts. As a result of the untiring efforts of scholars like Dr. U.V. Swaminatha Iyer, a significant number among the manuscripts collected came to see the light in the word of print. Such efforts however represent too small a step when compared with the what remains to be done. The following survey will show the dimension of this problem:

Total Number of Palm-leaf Manuscripts

Literature	10%
Grammar	5%
History	5%
Astrology	20%
Medicine	60%
	100%

Number of Manuscripts published

Literature	5%
Grammar	4%
History	2%
Astrology	5%
Medicine	5%
	21%

The unpublished manuscripts 79%

These unpublished works belong to various disciplines of thought and belief such as lyrical verses, epics, devotional hymns, puranas, sastras, religion, history, music, dance, medicine, sculpture and astrology, and are assignable to various periods.

Having realized the cultural significance of these manuscripts and the need to preserve them for posterity, individuals and institutions through untiring efforts collected them from various parts of Tamilnadu and outside and have kept them in academic institutions and manuscript libraries. Thus today we have in Tamilnadu the manuscripts in Tamil being preserved at Saraswathy Mahal Library, Tanjavur; Tamil University Library, Tanjavur; Government Oriental Manuscript Library, Madras; The Tamilnadu Archives, Madras; Institute of Asian Studies, Madras; International Institute of Tamil Studies, Madras; U.V. Swaminatha Iyer Library, Madras; The Theosophical Society Library, Madras; French Institute of Indology, Pondicherry; Madurai Tamil Sangam, Madurai; Oriental Research and Manuscript Library, Trivandrum; National Library, Calcutta; various religious mutts in Tamilnadu and a few individuals, mainly the descendants of traditional Tamil poets and scholars. Apart from these, a considerable number of Tamil manuscripts, preserved at the Universities in Andhra Pradesh and Kerala, have been written in Telugu and Malayalam also.

Besides, it is a demonstrable fact that the ancient Tamils had been one of the most important sea-faring races of the world, and from pre-Christian times they had had close commercial as well as cultural contacts with foreign countries, especially those in South East Asia. These ties grew so intimate that one could look for the existence of works in Tamil in these countries. The thirst for cultural interaction on the part of the Tamils was so much pronounced after the sixteenth century and it witnessed so large a perspective that there resulted a near synthesis of the cultures of the

Tamils and the various Asian and European countries. This is evidenced among other things by the fact that a considerable number of palm-leaf manuscripts in Tamil is found scattered in the museums, archives and libraries of several of these countries. These manuscripts are unpublished and surprisingly many of them are unknown to the Tamils. Many scholars have referred to the availability of Tamil manuscripts in various countries like England, Franch, Finland, the Netherlands, U.S.S.R., U.S.A, Sri Lanka, Malaysia and Thailand. Professor Julian Vinson wrote in 1892 that there were 561 palm-leaf manuscripts in the National Library at Paris. Dr. Xavier Thaninayagam also spoke in 1956 of rare Tamil Manuscripts being preserved in the libraries abroad. And an article by Gregory James published in Journal of Tamil Studies, No.18 gives us detailed infomation about the availability of Tamil manuscripts in these libraries. Prof. Ayyadurai Domotharan also refers to this fact in his paper presented at the World Tamil Conference, Madurai. It may also be noted that some of the Tamil palm-leaf manuscripts on martial arts are available in Japan, one of which this Institute has edited and translated into English.

In this technological age with its increasing stress on material-mechanical orientation, not only are the treasures of the old mere relics of a by-gone era but they have come to be regarded as ones irrelevant to and unworthy of the contemporary sensibility. Consequently they have been assigned an exhibition value and sent to archives and manuscript libraries. Such an attitude towards palm-leaf manuscripts entails several things of serious consequences for our literary education in particular and culture in general.

Tamil research is at present conducted on the basis of the printed texts. When it comes to study of the literature and culture of the past, it will necessarily be incomplete. For as has been noted earlier, a significant part of the creative genius of the ancient Tamils still remains in fragile and fast-decaying manuscripts. Without reference to these works, any attempt at interpreting and reconstructing the past will be like grouping one's way under a twilight sky. Again, an examination and understanding of these sadly neglected cultural riches will demonstrably bring a new awareness into any research in Tamilology and could add more meaningful and revealing dimensions to it. It might even be possible that an understanding of these manuscript texts will see many of the conclusions, which we have arrived at on the basis of the printed lexts, modified and even undone.

It is these realities that impelled this Institute to undertake publication over a period of time of all the manuscripts which are genuine and which show one aspect or other of the creative originality of the minds behind them. But, since it is a long term project involving other, non-academic considerations as well, it is indispensable that there is an authentic, detailed and complete catalogue prepared with no further loss of time. For, most of the palm-leaves on hand are nearly 200 years old, well on their way to decay and death. Allowed to their extinction, we will be losing part of the living evidences for the genius of an ancient people of this land, and the canvas of academic investigation in their language will irreparably be shrunk.

A priliminary survey by this Institute reveals that there are more than 30,000 palm-leaf manuscripts in Tamil, and more than two thirds of them are original and authentic and embody fresh and revealing thoughts of creative minds. We are culturally indebted to preserve them and to record their existence. There had been attempts earlier at preparing catalogues of these manuscripts. U.V. Swaminatha Iyer's Library at Madras has had a multi-volume catalogue for its own collections. One A.Krishnamoorthy has prepared in typescript a five-volume catalogue of the manuscripts available in various libraries abroad. The other manuscript libraries like Saraswathy Mahal library and Government Oriental Manuscript Library do have their own catalogues. But they are inadequate and unrepresentative insofar as they contain little information on the thematic structure of these manuscripts and their bibliographic history. Again, prepared as they were in mutual exclusiveness and isolation, they cannot present an organic, total view of the manuscripts in Tamil. Besides, the manuscripts available with the various religious mutts and temples in Tamilnadu as also the individuals and those in the different South East Asian countries are awaiting discovery and identification and, more seriously, are left out of scholarly attention and investigation. As such, it is necessary that a complete Descriptive Catalogue is prepared for Tamil manuscripts. This catalogue may by its very scope and object run to 20 volumes of 1000 to 1200 entries each, covering as it does the whole of the manuscripts in Tamil both in India and abroad. That it is prepared in English is not just in tune with the aim of this Institute but could provide a larger, national and universal, perspective to the study of these works.

Methodology

The project when completed, will have twenty volumes with each volume comprising 1,000 to 1,200 entries. An additional volume will contain the subject index, the subject-wise listing of the entries arranged in the alphabetical order. The titles of the manuscript entries, irrespective of the subject they deal with, will also be informed by the alphabetical arrangement. Each entry, intended to cover complete information on the given manuscript, will have its form classified in the following order.

I. General Material Description

(i) Title
(ii) Author
(iii) Commentator
(iv) Language
(v) Script
(vi) Date of composition
(vii) Whether decipherable
(viii) Total no. of leaves
(ix) No. of lines to each leaf, and total no. of verses
(x) Complete/incomplete
(xi) Physical condition
(xii) Missing leaves/portions
(xiii) Place where it is preserved
(xiv) Accession No.
(xv) If it is a copy, date of copying
(xvi) Name of the scribe
(xvii) Variant readings if any
(xviii) Size of the Manuscript (in c.m.)

II. Bibliographic Data

(i) Whether published
(ii) If yes, name of the publisher
(iii) Date and place of publication
(iv) [illegible]

III. Subject Description

(i) Subject of the text

(ii) Genre

(iii) Medium (prose/verse)

(iv) If verse, metrical type

(v) Style

(vi) Secular/sectarian

(vii) Whether original/adaptation/translation

(viii) Historical/social importance if any

(ix) Summary/abstract

(x) Beginning (lines)

(xi) End (lines)

This order has been followed in the information furnished under each entry in this Catalogue. The beginning and end lines are given both in Tamil and in transliteration in English.

Such a Catalogue as has been noted earlier is the first of its kind for the palm leaf manuscripts in Tamil. Apart from recording the existence of a significant component of the cultural heritage of the Tamils, this will facilitate identification of the complete primary source meterial for academic investigation and will contribute seminally to the widening and enrichment of scholarship in Tamil. Besides, it may bring about a sense of awakening among the Tamil scholars and help bring these manuscripts in print. No less important is the fact that we will be through this effort demonstrating the existence of Tamil manuscripts in the South East Asian nations with whom there had been the interaction and inter-fecundity of the Tamils, and bringing out for the first time a <u>complete</u>, fully documanted catalogue of the Tamil palm-leaf manuscripts in different parts of the world.

ABBREVIATIONS

1.	Andhra University Library, Waltair	A.U.L.
2.	British Museum Library, London	B.M.L.
3.	Dharmapuram Mutt, Tanjavur	D.M.
4.	Dr. U.V. Swaminaiyar Library, Madras	U.V.S.L.
5.	French Institute of Indology, Pondichery	F.I.I.
6.	Government Oriental Manuscript Library, Madras	G.O.M.L.
7.	The India Office Library, London	I.O.L.
8.	Institute of Asian Studies, Madras	I.A.S.
9.	International Institute of Tamil Studies, Madras	I.I.T.S.
10.	Kalaimagal Kalvi Nilayam, Erode	K.K.N.
11.	Kanchi Kamokodi Mutt, Kancheepuram and Kumbakonam	K.K.M.
12.	Kasi Mutt, Tiruppanandal (Tanjavur dist)	K.M.
13.	Kumara Devar Mutt, Vriddhachalam	K.D.M.
14.	The Library of the Royal Asiatic Society, London	L.R.A.S.
15.	National Library, Calcutta	N.L.C.
16.	National Library, Paris	N.L.P
17.	Oriental Research Manuscript Library, Trivandrum	O.R.M.L.
18.	Osmania University Library, Hydrabad	O.U.L.
19.	Saraswathi Mahal Library, Tanjavur	S.M.L.
20.	Siddha Medical Research Institute, Madras	S.M.R.I.
21.	Tamilnadu Archives, Madras	T.A.
22.	Tamil Sangam, Madurai	T.S.
23.	Tamil University Library, Tanjavur	T.U.L.
24.	Theosophical Society Library, Madras	T.S.L.
25.	Triuvavaduduraі Mutt (Tanjavur dist)	T.M.
26.	Venkateswara University Library, Tirupathi	V.U.L.

TRANSLITERATION SYSTEM

VOWELS

short		long	
அ	a	ஆ	ā
இ	i	ஈ	ī
உ	u	ஊ	ū
எ	e	ஏ	ē
ஒ	o	ஓ	ō

ஐ	ai
ஔ	au

CONSONANTS

Hard		Soft		Medial	
க்	k	ங்	ṅ	ய்	y
ச்	c	ஞ்	ñ	ர்	r
ட்	ṭ	ண்	ṇ	ல்	l
த்	t	ந்	n	வ்	v
ப்	p	ம்	m	ழ்	ḻ
ற்	ṟ	ன்	ṉ	ள்	ḷ

ஜ்	j	ஸ்	s
ஷ்	ṣ	ஹ்	h

1. I. (i) Akastiyar Arulicceyta Vaicūri Nūl-80
(அகஸ்தியரருளிச் செய்த வைசூரி நூல் - 80)

(ii) Akattiyar (iii) -- (iv) Tamil (v) Tamil
(vi) -- (vii) Yes (viii) 31 (ix) 5;80 (x) incomplete
(xi) good (xii) Nil (xiii) I.A.S. (xiv) 67 (xv) Kollam
era 1111 1936 A.D. (xvi) Kulaccal Cuppiramaniya
Vaittiyar (xvii) -- (xviii) 31X3

II. ----

III. (i) Folk medicine (ii) folk art (iii) verse (iv)
Encīr viruttam (v) simple, interspersed with the
register of medicine (vi) secular (vii) original
(viii)-- (ix) speaks of small-pox-its history,
nature and cure-with a listing at the end of the
different kinds of this disease; coloured largely
by myth (x) Āmenra vacūriyatu varuvatētu/Amalāna
kāriyanta nariyac colvōm (ஆமென்ற வசூரியது வருவதேது/
அமலான காரியந்தா னறியச்சொல்வோம்) (xi) Kānenra
cittarukkum ulakattārkkum/karuttākac collivittēn
vacūrimurrē (கானென்ற சித்தருக்கும் உலகத்தார்க்கும்/
கருத்தாகச் சொல்லிவிட்டேன் வசூரிமுற்றே)

2. I. (i) Akastiyar Puvanai 52 Astānka Yōkam
(அகஸ்தியர் புவனை 52 அஷ்டாங்க யோகம்)

(ii) Akattiyar (iii)-- (iv) Tamil (v) Tamil (vi) --
(vii) Yes (viii) 22 (ix) 6;52 (x) complete (xi) good
(xii) Nil (xiii) I.A.S. (xiv) 181 (xv) -- (xvi)
Nantiyampati Ayippan (xvii) -- (xviii) 24x3

II. ----

III. (i) Occult, magic and yoga (ii) folk art (iii) verse
(iv) encīr viruttam (v) interspersed with the register
of magic (vi) secular (vii) original (viii)--- (ix)
Deals with Cakti cult peculiar to a class of devotees
called vāma marga. References to primitive modes of
worship, magic, witchcraft and sorcery abound in this

work (x) Pūraṇamāy niraiṇta pūraṇamē kāppu pōtamāya māṉatoru puvaṉāyi cūṭsam (பூரணமாய் நிறைந்த பூரணமே காப்பு பாதமய மானதொரு புவனாய் சூக்ஷம்) (xi) Ilaṅkavē viruccikamāmatiṉmēltāṉum itamākak kaṉṉiyilē pōṭṭumaintā/ kuluṅkavē aṭcarattaik kuruvāyiṭṭu kuruvāka nīyiruntu tiyāṉamuṟṟe (இலங்கவே விருச்சிகமாமதின்மேல்தானும் இதமாகக் கன்னியிலே போட்டுமைந்தா குலுங்கவே அக்ஷரத்தைக் குருவாயிட்டு குருவாக நீயிருந்து தியானமுற்றே)

3 I. (i) Aravamuttu Vīraṉ Katai

(அரவமுத்துவீரன் கதை)

(ii)-- (iii)--- (iv) Tamil (v) Tamil (vi) --- (vii) Yes (viii) 16 (ix) three columns of eight lines each; 1752 (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 10 (xv) Kollam era 1109, 1934 A.D. (xvi) Ku.Āṟumukap-perumāḷ Nāṭār (xvii)-- (xviii) 52x3

II. ---

III. (i) Ballad (ii) Folklore (iii) verse (iv) Āciriappā, with occasional deviations (v) simple, interspersed with the spoken idiom (vi) secular (vii) Original (viii) -- (ix) A poem which had been transmitted orally for long. It is on the folk hero Aravamuttu who excels in valour and loveliness. His love for a courtezan meant for the king results in his being slain deceitfully by the king. Aravamuttu comes back to the earth in the form of a minor deity and avenges his death. (x) Vallavaṉarava muttiṉ vaḷamaiyai muṉṉōr villil/col nayamākap pāṭac ceytaṉar yāṉumintak/kollamāyirattu nūṟṟu oṉpatiṟ ṟēlmātattil/collarum tiyatiyeṭṭil Cīvaṉiṟ kuṟiṉēṉāl (வல்லவனரவமுத்தின் வளமையை முன்னோர் வில்லில் /சொல் நயமாகப்பாடச் செய்தனர் யானுமிந்தக் /கொல்லமாயிரத்து நூற்று ஒன்பதிற் றேள்மாதத்தில் /சொல்லரும்தியதி எட்டில் சிவனிற் குறினேனால்)

எழுத்ததனைவழ காப்பதித்தே/ [illegible]
கோவிந்தன் அஙந்த சுகமுறவாழியே)

5\. I. (i) Āmai Ammānai
(ஆமை அம்மானை)

(ii) Akastīsvaram Āṟumakap Perumāḷ (iii)-- (iv) Tamil (v) Tamil (vi) Kollam era 959, 1784 A.D. (vii) Yes (viii) 61 (ix) 3 Columns of ten lines each; 3660 lines (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 5 (xv)-- (xvi) -- (xvii) Pūvācanātan Ammānai in 3120 lines available at I.A.S., Acc.No.183 (xviii) 45.5x3.5

II. ---

III. (i) Ballad (Ammāṉai) (ii) folklore (iii) verse (iv) Āciriyappā (v) simple narrative (vi) secular (vii) Original (viii) Reminiscient of an episode in the Tamil epic Cilappatikāram. (ix) The story of a folk hero who on smelling the flower meant for offering to Lord Śiva is cursed to be born as a tortoise. (His mother while as a young girl had promised another girl of her age that she would get her child married to the latter's and now begets a tortoise). He performs miracles, gets his mother's promise fulfilled by marrying the daughter of his mother's friend along with three other women. The curse ultimately removed, he becomes a king by the name Pūvācanātar (x) vāmaiyāy iruvar conna vārttai meyyaṟiyācar/tāmaiyāy oruttikku nal calippillā makaṉaiyīntār(வாமையாய் இருவர் சொன்ன வார்த்தை மெய்யறியாசர்/தாமையாய் ஒருத்திக்கு நல் சலிப்பில்லா மகனை- யீந்தார்)

(xi) Pūvācanātaṉ puricaṭai͡yōṉ poṟpatattil/Āvācaiyāka vamarntiruntā nammāṉai. (பூவாசநாதன் புரிசடையோன் பொற் பதத்தில்/ஆவாசையாக வமர்ந்திருந்தா னம்மானை)

6. I.(i) Intiracittu katai (இந்திரசித்து கதை)

(ii) Kulacēkarappaṭṭiṉam Ñāṉiyār (iii) -- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 125 (ix) 2 columns of seven lines each; -- (x) Incomplete (xi) partly damaged (xii) Leaves from 114 to 124 remain partly mutilated. Leaves from 127 to 130 are missing (xiii) I.A.S. (xiv) 63 (xv)-- (xvi)-- (xvii)-- (xviii)38.5x3

II. ----

III.(i) Puranic story (ii) Folklore (ii)verse (iv) Aciriyappa, with occasional deviations (v) folk idiom (vi) secular (vii) Adaptation (viii) A pioneer to the 20th century remakings of the story of Intirajit. (ix) It deals with the exploits of Intirajit, son of Rāvaṇaṉ in the war against Rāmaṉ. The story here begins with Rāmaṉ's preparations for an attack on Sri Lanka and Rāvaṇaṉ's counsel with his ministers and advisors. There is a significant deviation from the traditional accounts of Intirajit in that he is shown as having been born of the seed of Śiva.

(x) Paccaimāmalai yāṉatu taṉilē/paccaimukil rāmar vantaraciruntār. (பச்சைமாமலையானது தனிலே/பச்சைமுகில் ராமர் வந்தரசிருந்தார்) (xi) Elaṅkaiyil tuṭṭi viḻuntatu pōlaccē ēṅki aḻutāṉē rāvaṇaṉum/aḻuta cattaṅkāṭṭu vaṉṭōtari.... (எலங்கையில் துட்டி விழுந்தது போலாச்சே ஏங்கி அழுதானே ராவணனும்/அழுத சத்தங்கேட்டு வண்டோதரி.....)

7\. I. (i) Irāmar kātai

(இராமர் காதை)

(ii) Pantāram Tiruvānantam (iii)-- (iv) Tamil (v) Tamil (vi) Kollam era 999; 1824 A.D., (vii) Yes (viii) 143 (ix) 3 columns of eight lines each; 6864 lines (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 40 (xv) Kollam era 1103, 1928 A.D. (xvi) Ārumukapperumāḷ, from an earlier copy by Nallatampi in 1894 A.D. (xvii)-- (xviii) 45x3.5

II. ----

III. (i) The story of Irāman (ii) Folklore (musical ballad) (iii) verse (iv) Mixture of prose and various musical verse types like viruttam and cintu (v) simple musical verses (vi) secular (vii) Adaptation (viii)-- (ix) It treats of the bare outline of the Rāmāyaṇa story with the descriptive touches having been left out. In the story the birth of Irāman is preceded by the rule of Tacaratan, the curse that had befallen him, the tyranny of the Acurās, the appeal made by the Tēvās to Lord Tirumāl, the latter's blessing them to be born as vānarar (monkey), the birth of Anuman, Vāli and others, the enmity between Vāli and Cukkirīvan, the curse of Rāvaṇan, the birth of Cītai, and the Yāka (sacrifice) performed by Tecaratan in the presence of Kalaikkōṭṭu Munivar for being blessed with a son. (x) Kūrum vānmīki conna culōkattaik kurittup pārttu/Āriraṇ tāyiram pāvāyt tamilkavi Kampan Cērkkum/Tēriya nūlait tērntu ciriyanōr kataiyāi pāṭa (கூறும் வான்மீகி

சொன்ன சுலோகத்தைக் குறித்துப் பார்த்து/ஆறிரண்டாயிரம்பாவாய்த் தமிழ்கவி கம்பன் சேர்க்கும்/தெறிய நூலைத் தேர்ந்து சிறியனோர் கதையாய்ப்பாட)

(xi) Karravar kettor valka kavinar nituli valka/ nityavel tiruvanantam nencinil valkacire (கற்றவர் கேட்டோர் வாழ்க கவிஞர் நீடூழி வாழ்க/ நித்யவேள் திருவனந்தம் நெஞ்சினில் வாழ்க சீரே)

8. I. (i) Irāmāyanakkummi

(இராமாயணக்கும்மி)

(ii)-- (iii) -- (iv) Tamil (v) Tamil (vi) --(vii) Yes (viii) 17 (ix) 12;187 (x) complete (xi) slightly damaged (xii) Nil (xiii) I.A.S. (xiv) 29 (xv) Kollam era 1101, 1926 A.D. (xvi) -- (xvii) Another version available at Oriental Research Manuscript Library, Trivandrum (Acc.No.722) (xviii) 22.5x3.5

II. ----

III. (i) The Rāmāyana story (ii) Folklore (kummi type) (iii) verse (iv) kummi musical verse type (v) simple folk idiom (vi) secular (vii) Adaptation (viii) references to kinds of folk entertainments especially those of women (ix) The Rāmāyana story from the birth of Rāma till his triumphant return to Ayōti and his coronation is sung by the folk women during their play of kummi, a folk dance type accompanied with the clapping of hands. (x) Tēcattil vālum risikalellām tiruppār katalil muraiyitavē/kātalutan murai yittōrkku karunaiyutan mālavar kalittu.(தேசத்தில் வாழும் ரிஷிகளெல்லாம் திருப்பாற் கடலில் முறையிடவே/காதலுடன் முறையிட்டோர்க்கு கருணையுடன் மாலவர் களித்து)

(xi) Nannayan Cēraiyōtti ravikula cūranukku mankalam naracinka rūpanukku mankalam/annaicapentarittu ālilaimēr palli kolluntīramānukku mankalam(நன்னயந்-சேரையோத்தி ரவிகுல சூரனுக்கு மங்களம் நரசிங்க ரூபனுக்கு மங்களம்/ அன்னைசபெந்தாரித்து ஆலிலை மேற்பள்ளி கொள்ளுந்தீரமானுக்கு மங்களம்)

9. I.(i) Icuvari Pēril Tālāttu

(ஈசுவரி பேரில் தாலாட்டு)

(ii) Perumāl (iii) -- (iv) Tamil (v) Tamil (vi)--
(vii) Yes (viii) 17 (ix) 8; 114 kannis (x) complete
(xi) good (xii) Nil (xiii) I.A.S. (xiv) 28 (xv)Kollam era 1127, 1946 A.D. (xvi) Ārumukapperumāl (xvii) --
(xviii) 27x3.5

II. ---

III.(i) Lullaby (ii) Folklore (iii) verse (iv) Cintu folk type (v) Musical songs (vi) secular (vii) Original (viii)-- (ix) A lullaby composed on the pattern of Tālapparuvam of Pillait Tamil Pirapantam in Tamil. These songs are sung to send the goddess Sakti to sleep. It combines the praises of the goddess with the treatment of the beliefs and rituals associated with Sakti worship (x) Cīrani konrai cūtum civanitam pākam vālum/nārani kevuri mukkan nāyaki umaiyāl pēril/ tārani ulakōr pōrrat tārāttu vuraivaip pāta/pērani yīcan maintan pillaiyār patamē kāppām(சீரணி கொன்றை சூடும் சிவனிடம் பாகம் வாழும் நாரணிகெவுரி முக்கண் நாயகி உமையால் பேரில் தாரணி உலகோர் போற்றத் தாராட்டுவுரையைப் பாட பேரணியீசன்மைந்தன் பிள்ளையார் பதமே காப்பாம்)

(xi) Nāṭum caracupati nallatamil vāṇarkaḷum pāṭip paṭippavarum palapērum vāḻiyatē.(நாடும் சரசுபதி நல்ல தமிழ் வாணர்களும் பாடிப்படிப்பவரும் பலபேரும் வாழியதே).

10.I. (i) Uccani Mākāḷi katai
(உச்சனி மாகாளி கதை)
(ii)-- (iii)-- (iv) Tamil (v) Tamil (vi)-- (vii)Yes (viii) 33 (ix) 3 columns of seven lines each; 981 lines (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 3 (xv) Kollam era 1106, 1931 A.D. (xvi)Nākamaṇi Nāṭār (xvii) Another version entitled Vikramātittan katai, available of I.A.S. (Acc.No.48) (Xviii)46.3.5

II.(i) Yes (ii) I.A.S. (iii) Madras, 1987 (with English translation (iv) first edition

III.(i) Purāṇa (ii) Folklore (iii) verse (iv) viruttam and Āciriyappā. (v) Folk idiom interspersed with regional dialects. (vi)Sectarian (vii) Original (viii) References to the East India Company rule in India (ix) A blend of myth and history one informing the other. Three separate episodes-the episode of Iranya and Pirakalāta, the story of Vikkiramātittan and Cālivākanan, and a poor temple priest tortured into revealing the secret of a treasure hold by the men of East India Company-blended into a whole by the imagination of a poet-composer. (x) Antarotu kimpuruta raravar nākar, acurar narar kaiyālum pāṇattālum/ Tantatiiumal lelli luḷ pirampil talam vicumpil cākāta Iraṇiyarku(அந்தரொடு கிம்புருட றறவர் நாகர் அசுரர் நரர் கையாலும் பாணத்தாலும்/தண்டதிறுமல் லெல்லி ளுள்பிறம்பில் தலம் விசும்பில் சாகாத இரணியற்கு).

(xi) Cokkaman tiramuṇṭākki cokucuṭaniruntu vāḻnta/ Ikkatai taṉaip paṭippōr yāvarum vāḻi vāḻi.(சொக்கமன் திருமுண்டாக்கி சொகுசுடனிருந்து வாழ்ந்த/இக்கதை தனைப் படிப்-போர் யாவரும் வாழி வாழி).

11. I. (i) Kañcan vatai

(கஞ்சன் வதை)

(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) -- 13 (ix) 4 columns of eight lines each, 832 lines (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 10A (xv) 1934 A.D. (xvi) Ku. Āṟumukap Perumāḷ Nāṭār (xvii) another version under the same title at I.A.S. (Acc.No.177) (xviii) 52x3.

II. ---

III. (i) Puranic story (ii) Folklore (iii) verse (iv) Āciriyappā (v) Simple musical verses (vi) Sectarian (vii) Adaptation the niece of Yacōtai (viii) The name Nappinnai, not mentioned in the Sanskrit texts is found here (ix) Kañcan, son of Ukracēnan and the ruler of Vaṭamaturai is warned by a divine voice that he will be killed by the eighth son of Tēvaki, his cousin. He imprisons Tēvaki and her husband Vācutēvan and kills the first six [illegible] will of Viṣṇu gets into the womb of Rōkiṇi at Kōkulam and is bron as Palarāman; the eighth, Kiruṣṇan, in the same way as born to Yacōtai. Having heard of it Kañcan attempts repeatedly to kill the child all of which Kiruṣṇan survives successfully. There are also descriptions of the youthful, divine sports of Kiruṣṇan. Kañcan, arranges for a duel, invites Kiruṣṇan and provokes him through abuse and blasphemy. Kiruṣṇan enters into a fight with Kañcan and ultimately slays him.

(x) Āl̲ilai tuyiṉṟa māyaṉ acurarkaḷ koṭumai tīrkka / Kōlamāyk kuḻavi yāki kōkulantaṉṉil vantu (ஆலிலை துயின்ற மாயன் அசுரர்கள் கொடுமை தீர்க்க/கோலமாய்க் குழவி யாகி கோகுலந் தன்னில் வந்து).

(xi) Māyavē ceytakātai maṟappiṉṟip paṭittōr kēṭṭōr/ Āyaṉā rulakil vāḻntu arumpēṟu peṟuvār tāmē (மாயவே செய்தகாதை மறப்பின்றிப் படித்தோர் கேட்டோர் / ஆயனா ருலகில் வாழ்ந்து அரும்பேறு பெறுவார் தாமே).

12. I.(i) Kañcaṉai Aḻitta katai

(கஞ்சனை அழித்த கதை)

(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi)-- (vii) Yes (viii) 25 (ix) 3 columns of ten lines each; 1500 lines (x) Incomplete (xi) good (xii)-- (xiii) I.A.S. (xiv) 177 (xv) Kollam era 1111, 1936 A.D. (xvi) Ceṭṭikuḷam Teyvappaṇṇai Po. Periya Nayiṉār Nāṭār (xvii) Another version under the same title available at I.A.S. (Acc.No.167) (xviii) 42.5x4.

II. ---

III.(i) Puranic story (ii) Folklore (iii) verse (iv) Āciriyappā (v) Simple rhythmic verse (vi) Sectarian (vii) Adaptation (viii)-- (ix) It deals with the early life of Kiruṣṇaṉ and his killing of his tyrant-uncle Kañcaṉ, as in Kañcaṉ Vatai. A unique addition of this text to the Kiruṣṇaṉ legend is its explanation of the name Kañcaṉ: the child Kañcaṉ, forewarned of the danger from him to his father, is placed in brass vessel (Kañcap pāttiram) and left floating in the sea, which ultimately lands into the hands of the queen of Mantarakiri, who names the child Kañcaṉ.

(x) Cīrpukal veyya māyan kancanai cavittakātai/Pārpukal Vēta nannūl parācara munivan ceyta...(சீர்புகழ் வெய்ய மாயன் கஞ்சனை சவிட்டகாதை/பார்புகழ் வேத நன்னூல் பராசர முனிவன் செய்த....)

(xi) Eṅkum terintiṭa muracaraintu/Eḻuti ōlaikaḷ mika anuppi/Caṅkaiyuṭan pūṅkā vanaṅkaḷiṭṭu(எங்குந் தெரிந்திட முரசறைந்த/எழுதி ஓலைகள் மிக அனுப்பி/சங்கையுடன் பூங்கா வனங்கள் இட்டு)

13.I.(i) Karuvūrārarulic ceyta Vāta Nonti 300
(கருவூரா ரருளிச் செய்த வாத நொண்டி வள(300)

(ii) Karuvūrc Cittar (iii)-- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 5 (ix) 9;22 (x) Incomplete (xi) good (xii)-- (xiii) I.A.S. (xiv) 93 (xv)-- (xvi)-- (xvii)-- (xviii) 25.5x3.

II. ---

III.(i) Medicine (ii) verse (iii) verse (iv) Encīr Viruttam (v) Simple interspersed with the register of medicine (vi) Secular (vii) Original (viii)-- (ix) A text on rheumatism and its cure by undigenous folk medicines (x) Cīrulavu karpumurai pōtamīrun celvarakattīcar pōkanātar/Tārulavu tirumūlar cattainātar tamaiyanenum coṅkaṇavar cakastiravētai (சீருலவு கற்பமுறை போதமிருஞ் செல்வரகத்தீசர் போகநாதர்/ தாருலவு திருமூலர் சட்டைநாதர் தமையனெனுஞ் சொங்கணவர் சகஸ்திரவேதை).

(xi) Yīcu ramūli racaṅkaṭṭun teyva yantira paṭaviyena yuṇṭākki vaikkum/Tūcip paṭaikaḷai vellum kaṭṭi nonti tontōmen rāṭik koḷḷa Tuyaṅkaṭṭi nena(யீசுரமூலி ரசங்கட்டுந் தெய்வ யந்திர படவியென யுண்டாக்கி வைக்கும்/தூசிப் படைகளை வெல்லும் கட்டி நொண்டி தொந்தோமென் றாடிக் கொள்ள துயங்கட்டினென).

14. I. (i) Kalyāṇat Tiruvālttu

(கல்யாணத் திருவாழ்த்து)

(ii) Teṉpaḻakai Kumārp Perumāḷ (iii)-- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 16 (ix) 6; 188 lines (x) complete (xi) good (xii) -- (xiii) I.A.S. (xiv) 34 (xv) -- (xvi)-- (xvii) Another version under the same title available at Oriental Research Manuscript Library, Trivandrum (Acc.No.8144) (xviii) 19x3.

II. ---

III. (i) Wedding song (ii) A kind of epithlamion (iii) verse (iv) Āciriyappā (v) Repetitive flowing verses (vi) Secular (vii) Original (viii) It has references to Vaḷḷi, Murukaṉ's consort, not found in Sanskrit texts, (ix) A Wedding song meant to be sung at the marriage ceremonies. It was composed a kind of epithlamion for the marriage of Murukaṉ and Vaḷḷi, as a part of the enactment of the folk drama on Murukaṉ.

(x) Cīrārum mēṉic Civaṉuṭaiya maintaṉukkum kārārumēṉik kaṭalvaṇṇaṉ taṉ makaṭkum/māṉīṉra kaṇṇāḷ malaṅkuṟatti taṉ makaṭkum...(சீராரும் மேனிச் சிவனுடைய மைந்தனுக்கும் காராருமேனிக் கடல்வண்ணன் தன் மகட்கும்/மானீன்ற கண்ணாள் மலங்குறத்தி தன் மகட்கும்...)

(xi) Intappatattai Ērruvarum Kaṟṟavarum/ Cantatamum Vāḻi cakamvāḻi vāḻiyatē (இந்தப்பதத்தை ஏற்றவரும் கற்ற வரும்/ சந்ததமும் வாழிசகம்வாழி வாழியதே).

15.I (i) Kālaṉ katai, Mārkkaṇṭaṉ katai, Cittiraputtira Nāyaṉār katai.

(காலன் கதை, மார்க்கண்டன் கதை, சித்திரபுத்திர நாயனார் கதை).

(ii) Citampara Vēlāyuta Cuppiramaṇiyaṉ (iii) --
(iv) Tamil (v) Tamil (vi)-- (vii) Yes (viii) 41
(ix) 3 columns of ten lines each; 2460 lines
(x) complete (xi) good (xii)-- (xiii) I.A.S.
(xiv) 19 (xv)-- (xvi) Āṟumukapperumāḷ (xvii)--
(xviii) 51x3.5

II. ---

III. (i) Puranic stories (ii) Folklore; ballad (iii) verse (iv) Āciriyappā (v) Simple narrative verse abounding in folk idiom (vi) Sectarian (vii) Adaptation (viii) - (ix) A collection of three puranic stories (having three separate numbers 22, 14 and 5) by the same author as known from the prologue of the work. In the first story we have an account of the promptness and regularity of Yamaṉ the God of Death, in his duty. The second deals with the myth of Mārkkaṇṭaṉ-his having been ordained to live to 16, Yamaṉ approaching him on his reaching of that age, Śiva's intervention, his relaxing the divine ordainment and saving Mārkkaṇṭaṉ. The third speaks of the work of Cittirakuptaṉ in deciding the lifespan of beings on the earth on the basis of their deeds, good and evil.

(x) Ālantā ṉunta kaṇṭaṉ aruḷiṉāl patrakāḷiyammaṉ/Kōlantāṉ koṇṭu kāḷi koṭiyiṭai kaṉattai mēvi (ஆலந்தா உண்ட கண்டன் அருளினால் பத்ரகாளி யம்மன்/கோலந்தான் கொண்டு காளி கொடியிடை கனத்தை மேவி)

(xi) Pōtap patavikaḷ peṟṟaṅkiruppār periyōr/Kāḷiyai nittan toḻutu vaṇaṅkiṭu pērkaḷ/karmaviṉai nīkkiyē vaḻntiruppār eṉṟārē (போதப் பதவிகள் பெற்றங் கிருப்பார் பெரியோர்/காளியை நித்தந் தொழுது வணங்கிடு பேர்கள்/கர்ம-வினை நீக்கியே வாழ்ந்திருப்பார் என்றாரே)

18\. I. (i) Cāttānvayan katai

(சாத்தான்வயன் கதை)

(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi) --

(vii) Yes (viii) 60 (ix) 3 columns of seven lines each; 2520 lines. (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 26 (xv) Kollam era 1093, 1918 A.D. (xvi) Virunātar (xvii) other two versions under the title (Cāstā katai are available at Oriental Research Manuscript Library, Trivandrum (Acc.No.8022 and 8430) (xviii) 43x3

II. ----

III. (i) Puranic theme (ii) Folklore (iii) verse (iv) Āciriyappā (v) simple, with an abundance of errors by the scribe (vi) Sectarian (vii) Original (viii)-- (ix) The story of Cāttan, a contracted form of Cāstā (Aiyappan). The tēvās and the acurās churn the ocean and the divine food nectar (amutam) comes out. Viṣṇu in the form of a mōhini comes there to get this food divided between them. Śiva enchanted by the form has a union out of which is born Cāttan. He grows under the care of the King Pantanan of Pāṇṭiya country and finally settles down as a deity at Caparimalai, Āriyaṅkāvu and other places.

(x) Cīraṇattulakil umai perra mayintan/tiṅkaḷaṇi Ciranuṭaiya Caṅkaran tanmakan...(சீரணத்துலகில் உமை பெற்ற மயிந்தன்/திங்களணி சிரனுடைய சங்கரன் தன்மகன்)

(xi) Pulikoṇṭu Viṭṭār pulimāṅ kuḷattilē/Pōyirun tāraiyan āriyaṅkāvilē(புலிகொண்டு விட்டார் புலிமாங் குளத்திலே/ போயிருந் தாரையன் ஆரியங்காவிலே)

19. I. (i) Citamparanātaṉ Antāti

(சிதம்பரநாதன் அந்தாதி)

(ii) -- (iii)-- (iv) Tamil (v) Tamil (vi) --

(vii) Yes (viii) 36 (ix) 8;288 (x) complete

(xi) Slightly damaged (xii) Nil (xiii) I.A.S.

(xiv) 173 (xv)-- (xvi)-- (xvii)-- (xviii) 25x3

II. ---

III. (i) Praise of God (ii) Antāti (iii) verse (iv) Tāḻicai (v) Flowing verses marked by mythic allusions (vi) Sectarian (vii) Original (viii)-- (ix) singing in antāti linkage the praises of Lord Naṭarāja in procession at Citamparam.

(x) Cīrkoṇṭa tillaic Citamparanātarmēl Centilantāti
pāṭa/ kārkoṇṭa mummata kummakempīra kaṇapati kappāmē
(சீர்கொண்ட தில்லைச் சிதம்பரநாதர்மேல் செந்திலந்தாதி பாட/
கார்கொண்ட மும்மத கும்பகெம்பீர கணபதி காப்பாமே)

(xi) Intira Tēvar umaiyavar ellōrum iṉitāka vīṟṟiruntār/
kumpiṭu mātarkaḷ nīṭuḻi vēlaṉoṭu kuravar vāḻntiruntār
(இந்திர தேவர் இமையவர் எல்லோரும் இனிதாக வீற்றிருந்தார்/
கும்பிடு மாதர்கள் நீடூழி வேலனொடு குரவர் வாழ்ந்திருந்தார்)

20. I. (i) Ceṅkitāy kkāraṉ katai

(செங்கிடாய்க்காரன் கதை)

(ii)-- (iii)--- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 21 (ix) 3 columns of seven lines each; 882 lines (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 6 (xv) 1932 (xvi) Ārumukapperumāḷ Nāṭār (xvii) It forms part of Veḷḷaikkāraṉ katai, published by I.I.T.S (xviii) 46.3)

II. ---

III. (i) Puranic story (ii) Folklore, ballad (iii) verse

(iv) Āciriyappā (v) simple rhythmic verses (vi) Sectarian (vii) Original (viii) -- (ix) It speaks of the praises of Ceṅkitāykkāraṉ, a minor deity who along with his sister Kapālakkāri, is created by Lord Śiva and entrusted with the duty of guarding Kailai, the mountain abode of Śiva, which He has to leave in order to get the hand of Pārvati in marriage. Duty fulfilled Ceṅkitāykkāraṉ comes down to the South and remains a guardian deity.

(x) Maṅkaiyam patiyai yāṇṭa maṉṉava ṉatiya racaṉ/ Maṅkaiyā ḷaruṇavalli maṉaiviyuṅkūṭi maṇmēl (மங்கையம் பதியை யாண்ட மன்னவ னதிய ரசன்/மங்கையா ளருணவல்லி மனைவி- யுங்கூடி மண்மேல்)

(xi) Caṅkaṭan tīrntu nōykaḷ tāṉilā tulakil vāḻntu/ Eṅkeṅkum kīrttiyāki eḻiṟpara keticēr vārē (சங்கடந் தீர்ந்து நோய்கள் தானிலா துலகில் வாழ்ந்து/எங்கெங்கும் கீர்த்தியாகி எழிற்பர கெதிசேர் வாரே)

21. I (i) Cōlan Nāṭakam

(சோழன் நாடகம்)

(ii) T-Ēmacava Cuppiramaṇiyak Kavikuñcaram (iii)== (iv)Tamil (v) Tamil (vi) -- (vii) Yes (viii) 37 (ix) 2 columns of five lines each; 740 lines (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv)25 (xv)--- (xvi) -- (xvii) Four manuscripts of the title Cōlan Pacuk katai are with Oriental Research Manuscript Library, Trivandrum (Acc.No.8031a. 9249, 9268 and 11311) (xviii) 40.5x3.

II. ----

III. (i) Puranic legend (ii) stage play (iii) A blend of prose and verse (iv) Veṇpā, Āciriyappā and Viruttam interspersed with prose (v) simple style marked by colloquial idiom (vi) Sectarian (vii) Adaptation (viii) -- (ix) Based on an episode in the Caiva epic Periya Purāṇam. With a view to testing the justness of the Cōla king Maṉu, God comes down to his city with Yamaṉ, the God of Death, in the guise of a cow and its calf respectively. The calf is run over by the chariot of the prince. The king, having learnt of it renders justice to the cow by running his chariot over the prince. The God, pleased brings back the prince to life.

(x) Pūmēvu maṉṉavarkaḷ pōṟṟu ceṉṉi nāṭakattaip/ Pāmēvap pāṭavaruḷ pālippāṉ kāmēvu... (பூமேவு மன்னவர்கள் போற்று சென்னி நாடகத்தைப்/பாமேவப் பாடவருள் பாலிப்பான் காமேவு)

(xi) Paṭṭaṇattuc caṉaṅkaḷellām pārttu makiḻntiṭavē/ Iṭṭamiku makarāca neṟil maṇimāḷikai cērntārē (பட்டணத்துச் சனங்களெல்லாம் பார்த்து மகிழ்ந்திடவே/இட்டமிகு மகராச நெறில் மணிமாளிகை சேர்ந்தாரே).

22. I (i) Naṉṟō? Tītō?
(நன்றோ? தீதோ?)

(ii)-- (iii)-- (iv) Tamil (v) Tamil (vi)-- (vii) Yes (viii) 24 (ix) 4; -- (x) Incomplete (xi) All leaves have their edges slightly damaged (xii) Nil (xiii) I.A.S. (xiv) 23 (xv)-- (xvi) Pūjaippurai Viḷaiyūr Nă. Makātēvaṉ (xvii) Three

versions under the same title available with Oriental Research Manuscript Library, Trivandrum (Acc.No.5719, 5760 and 11117). (xviii) 18x3

II. ----

III. (i) Fortune telling (ii) Astrology (iii) Prose (iv) -- (v) Simple prose abounding in the register of astrology (vi) Secular (vii) Original (viii) It is reminiscient of the ancient Tamil custom of the heroine presuming the arrival of her man by drawing a circle on sand with closed eyes. (ix) Deals with a kind of fortune telling, the fortunes of the person concerned being determined by the readings in a leaf which is separated by inserting a chord into a bundle of palm leaves containing different predictions.

(x) Ātiyil oṉṟum oṉṟum oṉṟum aṭaivutaṉ kaṇṭapōtu/ Iṭaṅkoṇṭalōka mellam kuṭiyēṟṟiṉar/Āṇṭavarum taṭaṅkoṇṭa cammaṉacu cakalarukkum kāval vaittār (ஆதியில் ஒன்றும் ஒன்றும் ஒன்றும் அடைவுடன் கண்டபோது/ இடங் கொண்டலோக மெல்லாம் குடியேற்றினர்/ஆண்டவரும் தடங் கொண்ட சம்மனசு சகலருக்கும் காவல்வைத்தார்)

(xi) Intak kutirai koḷḷa viyātiyuṇṭām ākātu/inta veḷḷāṇmaiyiṭap paviculāpam naṉṟu/intap peṇ ivaṉukkuk koṭukkap puttiracampattuṭaṉē vāḻvāṉ (இந்தக்குதிரை கொள்ள வியாதியுண்டாம் ஆகாது/இந்த வெள்ளாண்மையிடப் பவிசுலாபம் நன்று/இந்தப் பெண் இவனுக்குக் கொடுக்கப் புத்திரசம்பத்துடனே வாழ்வான்)

23. I. (i) Nāraṇar Ammāṉai

(நாரணர் அம்மானை)

(ii) Cāmittōppu Vaikuṇṭapperumāḷ Cuvāmikaḷ (iii)--

(iv) Tamil (v) Tamil (vi) Kollam era 1016 1841 A.D.

(vii) Yes (viii) 110 (ix) 3 columns of eight lines each; 5280 lines (x) Incomplete (xi) good (xii)--

(xiii) I.A.S. (xiv) 3 (xv) 1868 A.D. (xvi) Arikiruṣṇaṉ

(xvii) Nil (xviii) 47x3.5

II. ---

III. (i) Religious teaching (ii) Philosophy (iii) verse (iv) Āciriyappā with occasional deviations (v) Obscure, colloquial idiom (vi) Sectarian (vii) Original (viii)-- (ix) It forms part of the collection of occasional parables of Vaikuṇṭa Nārāyaṇa perumāḷ of Cāmittōppu in Nāñcilnāṭu. These parables are interspersed with obscure philosophic reflections.

(x) Ēraṇiyum māyō ṉivvulakilt tavacupaṇṇi/kāraṇampōṟ ceyta katai kaṭṭuraikkap purāṇamāy (ஏரணியும் மாயோ

னிவ்வுலகிற் தவசுபண்ணி/காரணம்போற் செய்த கதை கட்டுரைக்கப்

புராணமாம்)

(xi) Makkaḷ teyvac cāṉṟōr varukavaṉa vaḻaittār/ Okkavantōr kāḷiyiṭam uṭaṉaḻaitta teṉṉaveṉṟār(மக்கள்

தெய்வச் சான்றோர் வருகவென வழைத்தார்/ஒக்கவந்தோர்

காளியிடம் உடனழைத்த தென்னவென்றார்)

24. I.(i) Nālumantiri katai

(நாலுமந்திரி கதை)

(ii) Cinnattampi (iii) -- (iv) Tamil (v) Tamil

(vi) -- (vii) Yes (viii) 42 (ix) 7; 448 Kaṇṇis

(x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 20 (xv) Kollam era 1059, 1884 A.D. (xvi) Accankulam Ponkātta Perumāḷ (xvii) Oriental Research Manuscript Library, Trivandrum (Acc.No.11608,10460, 10347, 10435, 10356, 6328, 6157, 8421a, 9235). In the same library there are three other manuscripts under the title Nālu Mantirik Kummi (Acc.No. 5929, 8442 and 3223). (xviii) 29x3

II. -----

III. (i) A fictional folk narrative (ii) Ballad (iii) verse (iv) Kummi (v) Simple with dialectal idiom (vi) Secular (vii) Adaptation (viii)-- (ix) The story of four brothers from Maturai who having attained intellectual prominence become the ministers of Kupēran and enrich the intellectual atmosphere of his country. It seems to demonstrate the superiority of learning over wealth. (x) Tenmaturai tanilvālnta Civacuppiramaṇiyanen roruvan tānum/tannutaiya makkaḷ nālupērkkum taraṇiyatil nallarivaip patittu vaittān (தென்மதுரை தனில்வாழ்ந்த சிவசுப்பிரமணியனென் றொருவன் தானும்/தன்னுடைய மக்கள் நாலு பேர்க்கும் தரணியதில் நல்லறிவைப் படித்து வைத்தான்) (xi) Mūṅkil kilaipōlanna cittiramellām mōcamillāmal vāliyatē (மூங்கில் கிளைபோலன்ன சித்திரமெல்லாம் மோச- மில்லாமல் வாழியதே)

25. I (i) Palavēcakkāran Māyamuttu katai (பலவேசக்காரன் மாயமுத்து கதை)

(ii)-- (iii) -- (iv) Tamil (v) Tamil (vi) -- (vii)Yes (viii) 61 (ix) 3 columns of seven lines each; 2500 lines (x) complete (xi) Slightly damaged (xii) Nil

(xiii) I.A.S. (xiv) 51 (xv) Kollam era 1098, 1983 A.D. (xvi) Nākamaṇi Mārttāṇṭa Cuppiramaṇiya Nāṭār (xvii)-- (xviii) 44x3

II. (i) Yes (ii) Vivēkānantaṉ (iii) 1987 (iv) I edition

III. (i) Puranic story (ii) Folklore, ballad (iii) verse (iv) Koccakam (v) simple, permeated by dialectal words (vi) Sectarian (vii) Original (viii)-- (ix) while churning the ocean the Tēvās come across a garland of nine gems which they lose to the tyrannical acuras. On their appeal Śiva creates the deity Palavēca Māyamuttu out of his sweat, who after containing the acuras settles down at the south of the Pāṇṭiya country as a guardian deity.

(x) Cīrciṟakkum kayilaiyara ṉaruḷiṉālē tirunaṭaṉa mikavāṭi vērvai cinta/Pārciṟakkap piramacatti yammaṉ tāṉum paramacivaṉōṭuvā tāḷi niṉṟu (சீர்சிறக்கும் கயிலையர ருளினாலே திருநடன மிகவாடி வேர்வை சிந்த/பார்சிறக்கப் பிரமசத்தியம்மன் தானும் பரமசிவனோடுவா தாடி நின்று)

(xi) Kucalarellān tāṉkūṭi kōvintā kōvintā veṉṟa-varkaḷ/ Accamillai ittaṉaināḷ apattam vantu viḷaintateṉṟu/ Ciṟumatalai cākutaiyō tirumālēyeṉ-ṟaḻutār (குசலரெல்லாந் தான்கூடி கோவிந்தா கோவிந்தா வென்றவர்கள்/அச்சமில்லை இத்தனைநாள் அபத்தம் வந்து விளைந்த தென்று/சிறுமதலை சாகுதையோ திருமாலேயென்றழுதார்)

26. I (i) <u>Palavēca Cērvaikkāraṉ katai</u>

(பலவேச சேர்வைக்காரன் கதை)

(ii) -- (iii) --- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 19 (ix) 3 columns of nine lines

each; 1026 lines (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 21 (xv) Kollam era 1101, 1926 A.D. (xvi) Ārumukapperumāḷ Nāṭār (xvii) Nil (xviii) 51x3.5

II. (i) Yes (ii) Taṅkaturai (iii) 1983, Nagercoil (iv) I-edition

III. (i) Communal strife (ii) Folklore, ballad (iii) verse (iv) Āciriyappā (v) simple folk idiom (vi) Sectarian (vii) Original (viii) contains references to the geographical conditions, place names, the life of the people and the structure of the society of the period in question. (ix) Based on the power struggle between the Tēvar community and another sect called Cērvaikkārar. Palavēca Cērvai, a hero of the latter falls a victim of the jealously and conspiracy of the nine local heads of the former community.

(x) Cīrtikaḻum pāṇṭi vaḷanāṭu taṉṉil/Ciṟappāṉa nāṭu palatēcam meykka(சீர்திகழும் பாண்டி வளநாடு தன்னில்/ சிறப்பான நாடு பலதேசம் மெய்க்க)

(x)Mantaiyaṭi yāyaṭittum pārppōraik kolluvatum/ Oṉpatu kuṟicciyārum oṉṟupōlē cākiṟōmē(மந்தையடி யாயடித்துப் பார்ப்போரைக் கொல்லுவதும்/ஒன்பது குறிச்சியாரும் ஒன்றுபோலே சாகிறோமே).

27. I (i) Pārvatiyamman katai (பார்வதியம்மன் கதை)

(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 27 (ix) 2 columns of ten lines each; 1080 lines (x) complete (xi) good (xii) -- (xiii) I.A.S. (xiv) 55 (xv) Kollam era 1101, 1926 A.D. (xvi) Āti Nārāyaṇaṉ (xvii) Two other versions available at I.A.S. (Acc.Nos. 4 and 186) (xviii) 35x3.5

II. ---

III. (i) Puranic story (ii) Folklore; ballad (iii) verse

(iv) Āciriyappā (v) simple mixed with the Kanyakumari dialect (vi) Sectarian (vii) Adaptation (viii) -- (ix) Based on an episode in Tiruvilaiyātar Purānam. Angered at his son Murukan's overhearing his personal exposition to His consort Pārvati, Lord Śiva curses Murukan to be born as a shark and Pārvati as a fisherwoman. The shark causing hardships to the fishermen, Atiyaraiyan, the fisherman Chief to whom is Pārvati a daughter now announces that he would give his daughter in marriage to the one contains the shark. This Śiva does and marries Pārvati, and gets the curse on His wife and son removed.

(x) Cīrār mankai tenkatalir cenru katavul pataveriyap/ pērār makaran tanaippitittu pennennumaiyaik konta katai (சீரார் மங்கை தென்கடலிற் சென்று கடவுள் படவேறியப் பேரார் மகரந் தனைப்பிடித்து பெண்ணென்னுமையைக் கொண்ட கதை).

(xi) Etirāka vēyenkal pārvati yammai/Empirā nitappākan cenraraciruntāl/Pārvatiyamman katai mutintatu(எதிராக வேயெங்கள் பார்வதி யம்மை/எம்பிரா னிடப்பாகஞ் சென்றரசிருந்-தாள்/பார்வதியம்மன் கதை முடிந்தது).

28. I(i) Pārata Ammānai

(பாரத அம்மானை)

(ii) -- (iii)-- (iv) Tamil (v) Tamil (vi)-- (vii) Yes (viii) 489 (ix) 3 columns of ten lines each; 29360 lines (x) Incomplete (xi) Slightly damaged (xii) -- (xiii) I.A.S. (xiv) 1 (xv) Kollam era 1078, 1903 A.D. (xvi) -- (xvii) Ten manuscripts of the same title available with Oriental Research Manuscript Library, Trivandrum (Acc.Nos. 6671, 7995, 8056, 8126, 8182, 9584, 10364, 11108, 11416, 11617) (xviii) 47x3.5

II. ----

III. (i) Puranic story (ii) Folklore; Ammānai (iii) verse (iv) Āciriyappā (v) Style marked by predominance of folk idiom (vi) Sectarian (vii) Adaptation (viii)-- (ix) An account of Tarumar's narration of the ten avatārās of Lord Viṣṇu. This he does in the course of his journey to Vaikuṇṭam along with his brothers. Its marked by allusions to aspects of Tamil literature and culture.

(x) Mērutanil munnāḷ vināyakanār tameḻutum/Pāratattai yammānai pāṭavē yēranaiya(மேருதனில் முன்னாள் விநாயகநார் தாமெழுதும்/பாரதத்தை யம்மானை பாடவே யேரனைய).

(xi) Ponparavu pūvulakil puṇṇiyatā namperukit/tunpamakanru cukamāka vāḻiyatē(பொன்பரவு பூவுலகில் புண்ணியதா னம்பெருகித்/துன்பமகன்று சுகமாக வாழியதே).

29. I (i) Palakkiraka Puttakam

(பாலக்கிரக புத்தகம்)

(ii) -- (iii)-- (iv) Tamil (v) Tamil (vi) -- (vii) difficult (viii) 95 (ix) 6;-- (x) Incomplete (xi) Slightly damaged (xii)-- (xiii) I.A.S. (xiv) 113 (xv) -- (xvi) -- (xvii) -- (xviii) 24x3

II. ----

III. (i) Primitive medicine (ii) Prose (iii) prose (iv) - (v) Colloquial idiom (vi) Secular (vii) Original (viii) -- (ix) A treatise on primitive medicine and magic dealing with the diseases and tōsas that affect children and their cure through medicine and magic.

(x) Cantumantiram antiyāvatu cantiyāvatu nōmacantiyāvatu mālai nēram(சந்துமந்திரம் அந்தியாவது சந்தியாவது னோமசந்தியாவது மாலை நேரம்).

(xi) Erumaikkompu cīvikkaṭṭavum kāṭṭumallikai vēr kuḷicamāṭṭik kaṭṭavum (எருமைக் கொம்பு சீவிக்கட்டவும் காட்டுமல்லிகை வேர் குளிசமாட்டிக் கட்டவும்)

30. I (i) <u>Pirakalātan katai</u>

(பிரகலாதன் கதை)

(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 12 (ix) 3 columns of six lines each; 432 lines (x) Incomplete (xi) good (xii) First three leaves (xiii) I.A.S. (xiv) 171 (xv) Kollam era 1107, 1932 A.D. (xvi) -- (xvii) -- (xviii) 49x3

II. (i) Yes (ii) Patmācani Ammāḷ (iii) 1920, Diamond press (iv) --

III. (i) Puranic story (ii) Folklore; ballad (iii) verse (iv) Āciriyappā (v) Measured musical verses (vi) Sectarian (vii) Adaptation (viii) -- (ix) Based on the Iraṇiyan episode in <u>Kampa Irāmāyaṇam</u>. Iraṇiyan blessed by Piramman declares himself the Lord of the three worlds and brings humiliation on the celestials. His son Pirakalātan born through the will of Śiva is an extremely jealous Viṣṇu devotee, and survives the attempts of his father to kill him. Ultimately Viṣṇu tears him to pieces.

(x) Innamaṭṭaivē nenac colli/Eluntān vaccira vāḷkoṇṭu (இன்னமட்டைவே நெனச் சொல்லி/எழுந்தான் வச்சிர வாள்கொண்டு)

(xi) Aripatam maṟantiṭātu arulpeṟṟa pirakalātanan/ Caritai taṉṉaik kēṭkukiṉṟa capaiyōr mecca vālkavē (அரிபதம் மறந்திடாது அருள்பெற்ற பிரகலாதனன்/சரிதை தன்னைக் கேட்குகின்ற சபையோர் மெச்ச வாழ்கவே).

31. I (i) Purusā Tēvi katai

(புருஷா தேவி கதை)

(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 44 (ix) 3 columns of ten lines each; -- (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 50 (xv) Kollam era 1112, 1937 A.D. (Transmitted from oral accounts) (xvi) Ārumukapperumāḷ Nāṭār (xvii) -- (xviii) 46x3.5

II. ---

III. (i) A blend of history and myth. (ii) Folklore, ballad (iii) verse (iv) Viruttam, Kīrttaṉai, Āciriyappā (v) Formulaic repetitive (vi) Secular (vii) Original (viii) Rooted in history (ix) Purusātēvi, a ruler constructs a fort. Cemponmuṭi, the king of Kūvalūr finds it a hurdle and demands of Purusā Tēvi a passage across the fort for his army. Purusā Tēvi refusing, a war ensues and ultimately she is killed along with her brothers. She becomes by the will of Tirumāl a minor deity.

(x) Ākuvākanat tēṟi vantaruḷvāy āṉaimukavaṉē/ Ākuvākanat tēṟi vantaruḷvāy(ஆகுவாகனத் தேறி வந்தருள்வாய் ஆனைமுகவனே/ஆகுவாகனத் தேறி வந்தருள்வாய்).

(xi) Ennukollam 1112 uḷḷa kālam varaiyum/Naṉṉiyē pūcaiceykiṉṟa Mu. Poṉṉaiyā nāṭārum nāṭum vāḻka (என்னுகொல்லம் 1112 உள்ள காலம் வரையும்/நன்னியே பூசை செய்கின்ற மு. பொன்னையா நாடாரும் நாடும் வாழ்க).

32. I (i) Pūlaṅ Koṇṭāḷ katai

(பூலங் கொண்டாள் கதை)

(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 15 (ix) 3 columns of eight lines

each; 780 lines (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 18 (xv) -- (xvi) -- (xvii) -- (xviii) 53x3.5.

II. (i) Yes (ii) Akastīcuvaram Ārumukapperumāḷ Nāṭār (iii) 1977, -- (iv) --

III. (i) Cultural myth (ii) Folklore; ballad (iii) verse (iv) Āciriyappā (v) simple rhythmic style (vi) Sectarian (vii) Original (viii) -- (ix) The story of the origin of Aṟamvaḷarttār Ammai Kōyil at Akastīcuvaram. The quarrel between two parties over a marriage alliance ends in the bride being treacherously drowned into a well and killed, who later becomes a deity of the place.

(x) Tiṅkaḷaip pōla lakuṭaiya pūlaṅkoṇṭāḷ/Ceyyiḻaiyum piṟantāṇṭu Īrāṟāka(திங்களைப் போல முகுடைய பூலங்கொண்டாள்/ செய்யிழையும் பிறந்தாண்டு ஈராறாக).

(xi) Akastīcar kōvililē aṟamvaḷarttāṉeṉṟu colla/ pūcaiyatu tāṉum uṇṭu pukaḻuṭa niruntāraṉṟē.(அகஸ்தீசர் கோவிலிலே அறம்வளர்த்தானென்று சொல்ல/பூசையது தானும் உண்டு புகழுட னிருந்தா ரன்றே).

33. I (i) Pūvācanātaṉ katai

(பூவாசநாதன் கதை)

(ii) Pūcattāṉ Perumāḷ makaṉ Ārumukam (iii) -- (iv) Tamil (v) Tamil (vi) Kollam era 1061, 1886 A.D. (vii) Yes (viii) 104 (ix) 3 columns of five lines each; 3120 lines (x) complete (xi) Slightly damaged (xii) Nil (xiii) I.A.S. (xiv) 183 (xv) Kollam era 1090, 1915 A.D. (xvi) Taṅkanāṭār (xvii) Another version under the title Āmai Ammāṉai at I.A.S. (Acc. No. 5) (xviii) 45x3

II. ---

III. (i) A legendary myth (ii) Folklore; ballad (iii) verse (iv) Āciriyappā (v) Regional dialect (vi) Sectarian (vii) Original (viii) -- (ix) The story of a folk hero who on smelling the flower meant for offering to Lord Śiva is cursed to be born as a tortoise. (His mother while as a young girl had promised another girl of her age that she would get her child married to the latter's and now begets a tortoise). He performs miracles, gets his mother's promise fulfilled by marrying the daughter of his mother's friend along with three other women. The curse ultimately removed, he becomes a king by the name Pūvācanātar.
(x) Vāmaiyāyirupēr conna vārttaiyai aṟiya Īcar/ Tāmaiyāy oruttikku nalla calippillā makavaiyīntu
(வாமையாய் இருபேர் சொன்ன வார்த்தையை அறிய ஈசர்/ தாமையாய் ஒருத்திக்கு நல்ல சலிப்பில்லா மகவையீந்து).
(xi) Āmaiyarammāṉai muṭintatu kuru vālka
(ஆமையரம்மானை முடிந்தது குரு வாழ்க)

34. I (i) Perumāḷ Cuvāmi katai
(பெருமாள் சுவாமி கதை)
(ii) Arutaṉakkutta Kuṭṭi (iii) -- (iv) Tamil (v) Tamil (vi) Kollam era 798, 1623 A.D. (vii) Yes (viii) 35 (ix) 3 columns of eight lines each; 1580 lines (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 14 (xv) -- (xvi) -- (xvii) Another version available at I.A.S. (Acc. No. 13) (xviii) 42x3

II. ---

III. (i) Puranic theme (ii) Folklore (iii) verse (iv) Kalippā (v) simple folk idiom (vi) Sectarian (vii) Original (viii) -- (ix) A traditional priest at Srirańkam Rańkanātar temple, unjustly removed from service, appeals to the Lord and by divine command moves down south to Tiruvaṉantapuram where the Lord reveals Himself.

(x) Maruvaṇi tuḷaci mālai mārpaṉaṅ kaṇṇaṉ/Karuniṟa vaṇṇaṉ Cītai kamalaiyāṉ tiruviṉātaṉ (மருவணி துளசி மாலை மார்பனங் கண்ணன்/கருநிற வண்ணன் சீதை கமலையாந் திருவினாதன்)

(xi) Puttiyuṭa ṉakamakiḻntu pukaḻviritta puṇṇiyarum/ Etticaiyum tāṉpukaḻa eḻutip paṭittavarum/Nittiya kalyāṇamāka niṭūḻi vaḻka veṉṟār (புத்தியுட னகமகிழ்ந்து புகழ்விரித்த புண்ணியரும்/எத்திசையும் தான்புகழ எழுதிப் படித்த-வரும்/ நித்திய கல்யாணமாக நீடூழி வாழ்க வென்றார்).

35. I. (i) Perumāḷ Mālai

(பெருமாள் மாலை)

(ii) -- (iii)-(iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 27 (ix) 2 columns of four lines each; 101 (x) complete (xi) good (xii) Nil (xiii) I.A.S. (xiv) 43 (xv) -- (xvi) Irāmacuvāmi Nāṭāṉ (xvii) -- (xviii) 30x3

II. ---

III. (i) A song of praise (ii) Mālai a sub type of the Pirapantam class (iii) verse (iv) Aṟucīr viruttam (v) simple language permeated by the diction of religious supplication (vi) Sectarian (vii) Original

(viii) -- (ix) A song of praise on the saint Cāmittoppu vaikuṇṭapperumāḷ, taking him as the incarnation of Viṣṇu. The poet glorifies him associating the life of the saint with the various characteristics of the Lord. He prays to the saint to save the world from the pestilences and bless it with happiness and prosperity.

(x) Caṅkam porunti taṉam porunti camayamāṟum poruntiniṉṟa/Ceṅkaṇ mālnī yuṉṉaruḷāl ciṟantu celittut tamilpurintu (சங்கம் பொருந்தி தனம்பொருந்திசமயமாறும் பொருந்திநின்ற /செங்கண் மால்நீ யுன்னருளால் சிறந்து செழித்துத் தமிழ்புரிந்து)

(xi) Ōtiyuraitta kavimālai uṉtāṭcaraṇam rekurāmā/ Ātikaruṭaṉil vantuniti aruḷtā periya perumāḷē (ஓதியுரைத்த கவிமாலை உன்தாட்சரணம் ரெகுராமா/ஆதிகருடனில் வந்து நிதி அருள்தா பெரிய பெருமாளே)

36. I (i) Poṉṉuruvi Ulakuṭaiyār kataippāṭṭu
(பொன்னுருவி உலகுடையார் கதைப்பாட்டு)

(ii) Akastīcuvaram Uṭaiyaṉār makaṉ Aṉaṉcaperumāḷ māṉākkar Pūtap Perumāḷ makaṉ Āṟumukam (iii) --- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 42 (ix) 3 columns of eight lines each; 1976 lines (x) Incomplete (xi) good (xii) -- (xiii) I.A.S. (xiv) 4 (xv) -- (xvi) -- (xvii) -- (xviii) 47x3.5

II. ---

III. (i) Folk socio-religious theme (ii) Folklore; ballad (iii) verse (iv) Āciriyappā (v) Permeated by Regional dialect (vi) secular (vii) Original (viii) Throws light on the Pantiya kingdom of the 16th century. (ix) The five sons of Poṉṉuruvi, the sister of the

Pāṇṭiya ruler Cīvalamāraṉ get defeated and killed in their war against the ruler of Maturai. Burning with a sense of revenge Poṉṉuruvi propitiates God and gives birth to a daughter named Mālaiyammai. Ulakuṭaiyār, the son of Mālaiyammai vanquishes Maturai and thus avenges the death of his uncles.

(x) Aṉpiṉōṭara ṉummakāmālumē Āṉaitaṉṉuruvākik kaḷittaṉāḷ/ Iṉpa mōṭaruḷ vāraṇampōlavē ilaṅka vantuticcey vināyakā(அன்பினோடர னும்மகாமாலுமே ஆனைதன்னுருவாகிக் களித்தனாள்/இன்ப மோடருள் வாரணம் போலவே இலங்க வந்துதிசெய் விநாயகா).

(xi) Caṅkaraṉār kōvil vantāḷ calittukkaṇṇī rāṟōṭa/ maṅkaiyiṭam vaitta varē vāṉporuḷē caṅkararē(சங்கரனார் கோவில் வந்தாள் சலித்துக்கண்ணீ ராறோட/மங்கையிடம் வைத்த வரே வான்பொருளே சங்கரரே).

37.I. (i) Poṉṉuruvi katai

(பொன்னுருவி கதை)

(ii) -- (iii)-- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 71 (ix) 3 columns of seven lines each; 2982 lines (x) Incomplete (xi) good (xii)-- (xiii) I.A.S. (xiv) 45 (xv) -- (xvi) -- (xvii) -- (xviii) 48.5x3

II. ---

III.(i) Folk social theme (ii) Folklore; ballad (iii) verse (iv) Āciriyappā (v) simple rhythmic verses (vi) secular (vii) Original (viii) Throws light on the social and administrative structure under the rule of Cīvalamāra Pāṇṭiyaṉ (ix) Poṉṉuruvi is the sister of the Pāṇṭiya ruler Cīvalamāraṉ.

Her son Ciṉṉaṉañcāṉ seduces by magic a lovely girl of the washerman community for which he is punished by his uncle Cīvalamāṟaṉ.

(x) Poṉṉilaṅku teṉkayilai vāḻumaraṉārum/Pūtala maḷanta tirumālun tuṇaiyāmē (பொன்னிலங்கு தென்கயிலை வாழுமரனாரும்/பூதல மளந்த திருமாலுந் துணையாமே).

(xi) Uḷamati lurukivāṭi uṉṉaip pōloruvaṉ/Caḷamatu vaiyō veṉṟu talaiyāri maḻuveruttāṉ (உளமதி லுருகிவாடி உன்னைப் போலொருவன்/சளமது வையோ வென்று தலையாரி மழுவெருத்தான்)

38. I (i) <u>Poṉṉuruvi Pulampal</u>

(பொன்னுருவி புலம்பல்)

(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 15 (ix) 3 columns of eleven lines each; (x) Incomplete (xi) good (xii) -- (xiii) I.A.S. (xiv) 2 (xv) Kollam era 1078, 1903 A.D. (xvi) -- (xvii) -- (xviii) 46.5x3.5

II. ----

III. (i) Puranic theme (ii) Folklore; ballad (iii) verse (iv) Āciriyappa (v) Folk idiom mixed with regional dialect (vi) Sectarian (vii) Original (viii) contains references to the Pāṇṭiya ruler Cīvalamāṟaṉ. (ix) With her husband Karṇaṉ having died in the battle field, Poṉṉuruvi undergoes great anguish. Tirumāl blessing, she is born as the sister of the Pāṇṭiya ruler Cīvalamāṟaṉ.

(x) Vantu pukuntiruntāḷ vayiramaṇi maṇṭapattil/Intu nutalaḻakāḷ ēntuvata naṟṟaḻakāḷ (வந்து புகுந்திருந்தாள் வயிரமணி மண்டபத்தில்/இந்து நுதலழகாள் ஏந்துவத நத்தழகாள்).

(xi) Kanta naruṅkuḻalāḷ karikaiyāḷ ponnuruvi/Vantu vilaki manai pukuntāḷ ponnuruvi(கந்த நறுங்குழலாள் கரிகையாள் பொன்னுருவி/வந்த விலகி மனை புகுந்தாள் பொன்னுருவி).

39. I (i) Maruttuva Nūl
(மருத்துவ நூல்)
(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi) --
(vii) Yes (viii) 107 (ix) The first five leaves contain 3 columns of eight lines each, the rest single eight line columns;842 (x) Incomplete (xi) good (xii) -- (xiii) I.A.S. (xiv) 8 (xv) -- (xvi) -- (xvii) -- (xviii) 43x3.5

II. ---

III.(i) Medicine (ii) Medicine (iii) verse (iv) Viruttam (v) simple interspersed with religious terminology and register of folk medicine (vi) Secular (vii) Original (viii) Contrary to the tradition of such works having been authored by Cittars, this seems to have been composed by a Christian as seen from the textual evidence: 'yēcu kiris tarulār porutu vellē'.
(ix) Contains detailed listings of the various folk medicines, herbal mixtures and so on along with their preparations and dietary regulations.
(x)Kāppāna kāriyattaip paramaparikāri karunaiyinālātiyilē yātimutalāna/Muppāna makkat kupatēcan ceyya mūtulakil vākatankal palavāraccu(காப்பான காரியத்தைப் பரமபரிகாரி கருணையினா லாதியிலே யாதிமுதலான/மூப்பான மக்கட் குபதேசஞ் செய்ய மூதுலகில் வாகடங்கள் பலவாராச்சு).

(xi) Tāṉuvāy jīvarellān taṅkik kākkum cattiyavē takkaṭavuḷ patattaip pōṟṟē(தானுவாய் ஜீவரெல்லாந் தங்கிக் காக்கும் சத்தியவே தக்கடவுள் பதத்தைப் போற்றே)

40. I (i) Maruttuvam

(மருத்துவம்)

(ii) -- (iii) -- (iv) Tamil (v) Tamil (vi) -- (vii) Yes (viii) 12 (ix) 2 columns of nine lines each; 432 lines (x) Incomplete (xi) good (xii) -- (xiii) I.A.S. (xiv) 24 (xv) - (xvi) -- (xvii) -- (xviii) 30x3

II. -----

III.(i) Medicine (ii) medicine (iii) prose (iv) --
(v)simple folk language permeated by the register of folk medicine. (vi) Secular (vii) Original (viii)-- (ix) It contains detailed Catalogues of the various ingredients of medicinal preparations. There are also references to magic and sorcery. It may have been a personal notes of a folk medical practitioner

(x) Civatai, cukku, vacampu, veḷḷari vitai, cemponnerinci, civaṉār vempu, cirukīrai, aṉṉācip-palam, paruttikkoṭṭai māvu ivvaḷavum camaṉeṭuttu kasāvamittukkuṭikkavum.(சிவதை, சுக்கு, வசம்பு, வெள்ளரிவிதை, செம்பொன்னெரிஞ்சி, சிவனார் வேம்பு, சிறுகீரை, அன்னாசிப்பழம், பருத்திக்கொட்டை மாவு இவ்வளவும் சமனெடுத்து கஷாயமிட்டுக் குடிக்கவும்)

(x) Cukku, milaku, tippili, atimaturam, komparakku, naljīrakam, cīmaikkiricāttu, kottumalli, veṅkāyam (Īrulli), tippili mūlam piratipalam 1, kuruntottik kotuppai mūlam, panappūntu (kanakkattu) mūkkutti, panappicuṅkān (cirupullati) cakārappul, tūtuvalai, kantaṅkattiri, poruntalai (vātamatakkippattai), ātātotai, vallārai piratipalam 1 maruntellām itittup potittu 10 patic centeṅkilanīril pōttu vatikattik kāycci 3 patiyākumpōtu etuttu ārunāl 12 vēlai cāppita kācavali, ilaippu, Ītustāpanaṅkal tīrum (சுக்கு, மிளகு, திப்பிலி, அதிமதுரம், கொம்பரக்கு, நல்ஜீரகம், சீமைக்கிரிசாத்து, கொத்துமல்லி, வெங்காயம் (ஈருள்ளி) திப்பிலி மூலம் பிரதிபலம் 1, குறுந்தொட்டிக் கொடுப்பை மூலம், பனைப்பூண்டு (கனக்கட்டு) மூக்குத்தி, பனைப்பிசுங்கான் (சிறுபுள்ளடி) சகாரப்புல், தூதுவளை, கண்டங்கத்திரி, பொருந்தளை (வாதமடக்கிப்பட்டை), ஆடாதொடை, வல்லாரை பிரதிபலம் 1 மருந்தெல்லாம் இடித்து பொடித்து 10 படிச் செந்தெங்கிள நீரில் போட்டு வடிகட்டிக் காய்ச்சி 3 படியாகும் போது எடுத்து ஆறுநாள் 12 வேளை சாப்பிட காசவலி, இளைப்பு ஈடுஸ்தாபனங்கள் தீரும்).

****